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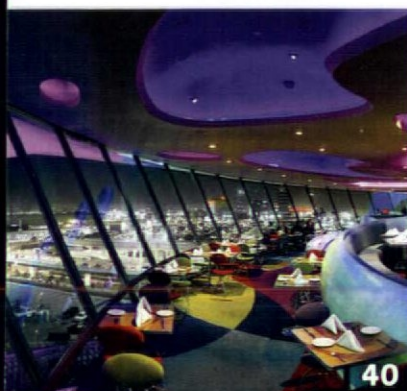
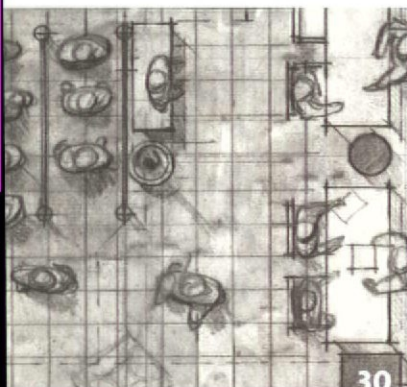
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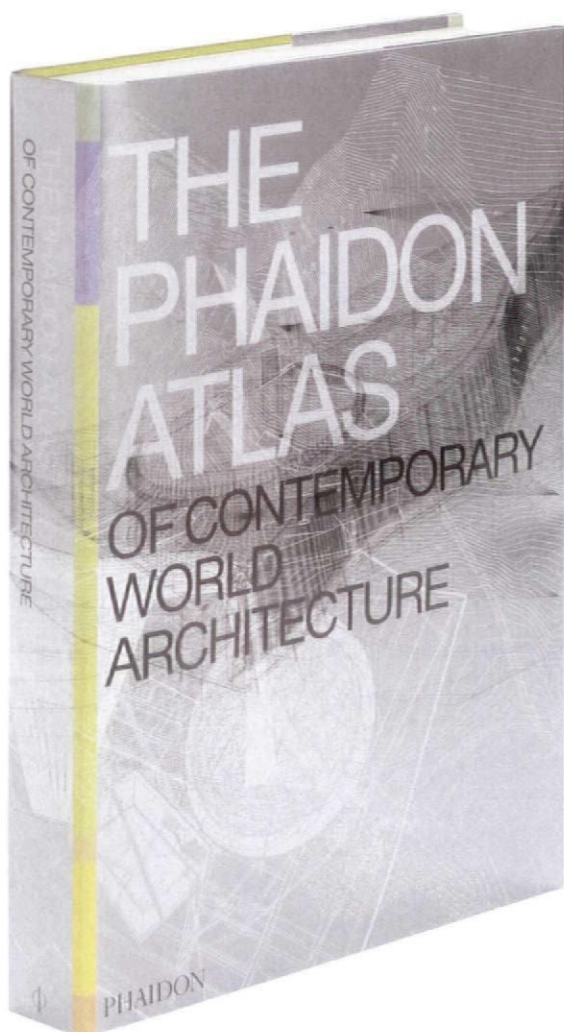
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**JANE BLUMENFELD** is a Principal City Planner with the City of Los Angeles with more than 25 years experience in the public and private sectors. She heads the Planning Department's Citywide Division and is also the City's Director of School Facilities Planning. Her dual role provides the opportunity to develop infill housing policy and smart growth ordinances, as well as new ways to revitalize neighborhoods through joint use planning with LAUSD. Ms. Blumenfeld has been a planner with a private land use law practice and Principal of her own firm, and served as the Planning Advisor to the late Mayor Bradley and Chief of Staff to former Los Angeles City Councilman Mike Feuer. She received a Master's in City Planning from the University of Pennsylvania.

**VIRGINIA COMER**, an urban historian with a keen interest in architecture and its role in defining time and place, has written half a dozen books focusing on Los Angeles. She is a member of numerous professional organizations, including: The Historical Society of Southern California, The Los Angeles City Historical Society, The Los Angeles Conservancy, the Santa Barbara Historical Society, the Pearl Chase Society, which serves as Santa Barbara's conservancy organization, and the National Trust for Historic Preservation.

As Design Principal for DMJM, **PAUL DANNA**, AIA, leads the design of projects for the firm's Los Angeles studio. A graduate of the University of Michigan, The Institute for Architecture and Urban Studies and the Harvard University Graduate School of Design, Mr. Danna has a body of national and international work that ranges from corporate commercial headquarters to civic and education architecture. Paul Danna is actively involved in the Los Angeles AIA Chapter where he currently holds the position of secretary and is involved with the chapter's Political Outreach Group.

**MORRIS NEWMAN**, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *GRID*, *Landscape Architecture*, the *Los Angeles Times*, the *New York Times* and *California Planning & Development*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.

**MICHAEL WEBB** was born in London and has lived in Los Angeles for 25 years. He is the author of more than 20 books on architecture and design, including *Modernism Reborn: Mid Century American Houses*, new monographs on Ingo Maurer and George Nelson, and *Brave New Houses: Adventures in Southern California Living*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architecture*, the *Architectural Review* and *Domus*.

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### CORRECTIONS


In the May/June 2004 issue, Pierre Koenig was incorrectly identified as having been the last living Case Study architect. In fact, as readers Nelson Fay, AIA, and William Krisel, AIA, point out, at least one other participant, Edward A. Killingsworth, FAIA, is very much alive. We certainly meant him no disrespect.

Also in May/June, writer Michael Webb suffered two indignities. Firstly, a production error led to his January/February book reviews being reprinted. In addition, his review of the Art Center Design Conference was mis-credited to Jesse Brink in the table of contents. Many apologies, indeed!

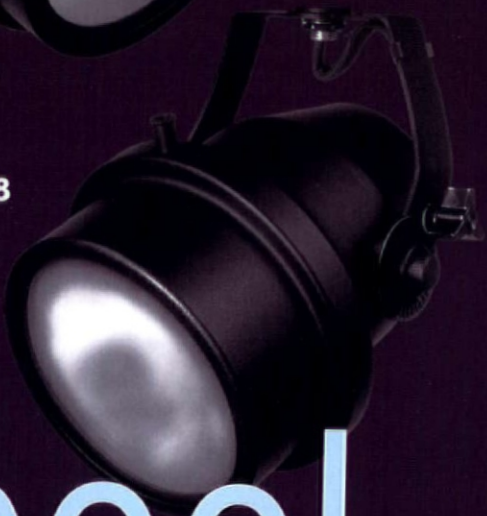


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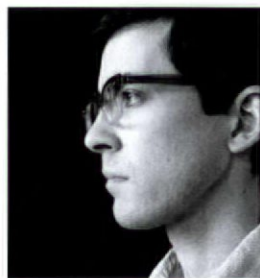
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## a letter from the editor

"Until we are explicitly relieved of the responsibility, the guardianship of the public environment ought to be the architect's highest calling." So writes Doug Suisman in his sharp and enjoyable pamphlet, *Los Angeles Boulevard*. A similar civic attitude permeates our July/August issue, and serves to unify a group of articles that ostensibly explore the theme of "old and new" but also look outward to and engage their environs.



Jane Blumenfeld's clear and concise presentation of recent changes to the Los Angeles zoning code (page 36) best captures this civic spirit. City planners are trying to create tools that architects and developers can use to help alleviate the city's housing crisis while creating vibrant streets and (hopefully) good architecture. In the same vein is Paul Danna's report on the AIA Los Angeles's Political Outreach Committee (page 14). This group is working to give architects a voice beyond their built projects.

Even the police are signing on to a new civic agenda, as demonstrated in the character of the police stations rising around town. Morris Newman presents three that make manifest a more inclusive philosophy of community policing. In her dispatch from Santa Barbara, Virginia Comer details the aesthetic and practical aspects of the restoration of that city's second most famous civic structure, their County Hall of Records. Rounding out the features is a review of two technologies that record the as-built world as never before.

And because this is a summer issue, the Hollywood Bowl — once considered the very embodiment of democratic Los Angeles — makes the perfect project profile. The new Bowl was a long time in coming, but it's worth it.

Your editor,

Jesse Brink

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news  
PEOPLE + PROJECTS

# PROJECTS

The Los Angeles Business Council has presented architects **Johnson Fain** with two of their Los Angeles Architectural Awards. The first was for the MGM Tower in Century City, the first high-rise built in LA in more than ten years. The second honored their Larchmont residence, a private single-family dwelling situated on a busy commercial street.

Five-year-old **Urban Pacific Builders LLC**, of Long Beach, are in the process of converting the historic downtown Los Angeles Brockman Building into live/work lofts. The Beaux-Arts masterpiece, with its famous clock, will gain 76 for-sale units, ground-floor retail and a rooftop pool.



The Lake View Terrace Public Library, recently completed by **Fields Devereaux Architects & Engineers**, in partnership with **Greenworks**, has been cited by the AIA's Committee on the Environment as one of the 2004 Top Ten Green Projects.

In other green news, **DMJM** has won the 2004 Green Cross Millennium Award for California/Local Environmental Leadership, for their work on the Los Angeles Community College District. The nine-campus school is currently the country's largest LEED project.

## Goodbye Tom Mann

After more than nine years in service to the AIA/Los Angeles, our friend Thomas Mann has left to pursue other interests. As many of you know, Tom earned a Master's Degree in Real Estate Development from USC about four years ago. He'll be putting that degree to use at his new job with Mossler Deasy & Doe. Tom will greatly miss all the people he has met and with whom he has been fortunate to work while with the AIA.



## july

**7/10** The Soka University of America is hosting a workshop on "Landscaping with Native Plants," by Thomas F. Kaye, a landscape architect in Thousand Oaks. The talk includes a tour of the school's Botanical Research Center and Nursery. July 10, 4:00–5:00 pm. Call 818-878-3763 for reservations.

**7/14** The MAK Center is hosting a Panel Discussion on July 14 entitled "Site(ing) Yves Klein". The conversation will address French conceptualist Klein's "Air Architecture," in tandem with an exhibit of his architectural work currently installed at the space. Admission is \$5. MAK Center, 835 N. Kings Road, West Hollywood, 90069. Call: 323-651-1510. [www.makcenter.org](http://www.makcenter.org).

**7/15** The A+D Museum presents the VDL Research House II, home of architect Richard Neutra and his family, through in models, photographs and drawings. This was the second house, built from 1963-66 after a disastrous fire destroyed the first. Running simultaneously will be a show of recent city projects undertaken by the Bureau of Engineering's team, curated by city architect Deborah Weintraub. Through September 9. The A+D Museum is located at 8560 W. Sunset Boulevard, West Hollywood, CA 90069. Open Monday through Saturday, from 10 am – 7 pm and Sunday, 12 pm – 5 pm. Phone 310-659-2445. Admission is FREE.

continued on p. 12

Clockwise from upper left: Larchmont Residence; MGM Tower; Lake View Terrace Public Library (photo by RMA Photography, Inc.)



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# PROJECTS

The Newport Beach office of **Robbins Jorgensen Christopher** has completed their design of a \$2.2 million lifeguard station and public amenities project for Corona del Mar State Beach. They expect construction to begin in September.

Local mainstay **AC Martin Partners** has been awarded a Platinum LEED-EB rating for their 2000 Cal-EPA Headquarters in Sacramento. It was the first such honor under the US Green Building Council's Existing Buildings program.

The Washington Boulevard Performing Arts Center, by **Fisher Sehgal Yanez**, is now complete. The project includes a 400-seat theater, a jazz club, a restaurant and a retail gallery.



## talks & exhibits

**7/17** Architectural Foundation of Los Angeles takes over the Inner-City Arts space for a talk on "Urban Pioneering." Hear Michael Maltzan discuss his work and tour the downtown arts school with its artistic director Bob Bates. July 17, 10 am. Reservations are required at \$25 for members, \$35 for non-members. Write to [wemanager@aol.com](mailto:wemanager@aol.com) or call 310-533-4042 for more information.

**AIA 7/18** AIA: Interior Architecture Committee monthly program—email [interiors@aialosangeles.org](mailto:interiors@aialosangeles.org) for more information.

**AIA 7/27** AIA: International Practice Committee Meeting at Cheryl Rowley Design, 446 S. Canon Dr., Beverly Hills, 90212. For more information please contact chair Tom Johnson at 925-462-6213.

## august

**AIA 8/4** AIA: Mobility-21 Transportation Summit, at the Hilton Burbank Airport Convention Center. Contact Gary Clark, MTA at 213-922-2226, or Elizabeth Warren, Los Angeles Area Chamber of Commerce, at 213-580-7558.

**AIA 8/10** AIA: Interior Architecture Committee monthly program—email [interiors@aialosangeles.org](mailto:interiors@aialosangeles.org) for more information.

## PEOPLE

Academy-award winning art director **Henry Bumstead** was honored by USC's Architectural Guild with their 2004 Distinguished Alumnus Award. Bumstead has worked on more than 100 films in his 67-year career and holds two Oscars.

Newport Beach firm **GKK** recently gained **Edmund M. Einy, AIA**, as Director of Design. A graduate of UCLA and SCI-Arc, Einy will concentrate on government, healthcare and educational projects.

**Scott F. Reed, AIA**, has joined **Cannon Design** as Principal here in the Los Angeles office. He has worked on architectural projects across the country for more than two decades.



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AIA report

by PAUL DANNA, AIA

# POLITICAL OUTREACH

It used to be that—years ago—architects were much more influential in the process governing the built environment. Whether it was for the planning of a city or the design of a single building, the architect often contributed valuable input and leadership to the cause.



As our profession and the approach to defining the built environment have evolved through the years, so too has our position in the system. As other parties (lawyers, financiers, and developers) continue to claim more and more influence over the actions affecting the built environment, it's become apparent that we have allowed our important role in this process to diminish.

This realization was the impetus behind the formation of the Los Angeles AIA Political Outreach Group. Formal political outreach efforts were made in the late nineties, under then chapter president Michael Lehrer, AIA. In 2001, under the leadership of Bob Hale, AIA, and others, the official Political Outreach Group was formed. Over the past several years, our committee has worked to improve upon the built environment by reinserting our members into the process—making us more aware of the current political, economic and cultural shifts that influence public policy, and the direct decisions pertaining to architecture and urban planning. Through this course of action, we hope to reestablish ourselves as a valued resource and increase the awareness of our presence among civic leaders and policymakers. We can then use this awareness to promote issues that are important to our profession, our city and the region.

Last year (2003) the Political Outreach Group continued its efforts via a series of initiatives and events carried over from previous years:

1. We asked civic leaders to place more architects on public commissions, design advisory and review panels.

2. We organized a grassroots "Legislative Outreach Day" (September 18, 2003) in concert with the annual Chamber of Commerce "City Hall Access Day." This event brought together local architects and city officials in a forum that allowed the presentation of topics we felt important to put forward to our civic leaders (e.g. further support of sustainable design, business tax reforms, plaques on buildings to recognize the architects and improved regional planning and development initiatives.) This annual event has established a meaningful dialogue between members of the Los Angeles Chapter and our elected representatives.

3. We hosted a series of panel discussions focusing on the important issues affecting the built environment.

These steps have proven very successful in helping to achieve our goals. We have received positive responses to many of the issues put forth, including the appointment of several chapter members to commissions and advisory panels, most recently Joey Shimoda (Shimoda Design Group) to the Affordable Housing Commission. The Legislative Outreach Day was beneficial to council members as they learned how to utilize AIA/LA members as a means for educating themselves on architecture and the related issues that directly effect their communities and constituents. Since this event, we have received several calls from City Council members seeking our assistance. Our panel discussions last year were well received and attended, with topics including "The Impact of Session on Planning and Development."

New activities for 2004 have been devised to build upon the established lines of communication. One of these new activities, a series of quarterly breakfast receptions with civic leaders, has received a good response. Our last breakfast reception introduced the Mayor's recently appointed Deputy of Economic Development, Ms. Renata Simril, to the AIA/LA Chapter. Our next breakfast will be held on April 29 at the downtown offices of DMJM Design, with featured guest Mr. Bud Ovrom, the new head of the CRA.

Last month, our Political Outreach Group and the Mayor's Office of Small Business Services jointly sponsored a "Meet and Greet" Workshop at SCI-Arc. This event brought local architects and businesses together with City officials in a two-hour networking session. Representatives from the Department of Public Works, the Department of Housing, the Los Angeles World Airports, the Los Angeles Community College District and the Department of Water and Power made presentations to the attendees—educating them on the process and requirements for working with the City of L.A. and these agencies. Also on hand were representatives from Sparta Insurance Agency who informed us about insurance requirements for working with City departments.

In addition to events designed to generate an impact at the local level, the AIA/LA Political Outreach Group is also participating with the AIA's California Council, exploring policies and issues pertaining to architecture and legislation at a statewide level. Current public policies under review include: Principles for Advocating a Sustainable Future, Investing in Liveable Communities, Alternative Project Delivery Methods, Building Codes and Standards and Approval of Construction Documents. In mid-March, several meetings were held with California State Senators and Assembly members to voice our positions on these very important issues.

Recently, chapter members received a letter and a questionnaire meant to assess their interest in serving on a public commission or advisory panel. (Members currently serving in such a capacity were asked questions commensurate with their involvement.) Response was strong and we were pleased to learn that many architects are willing to get involved. Anyone interested in participating in our Political Outreach Group or in helping in other ways should contact Will Wright, AIA/LA Legislative Coordinator at: [wll@aialosangeles.org](mailto:wll@aialosangeles.org).

Where do we go from here? We are pleased with the rapport we've established with our local leaders, and the increasing awareness of and involvement with the AIA/LA Chapter. Our successful events and activities further substantiate the need for the Political Outreach Group and confirm that, while significant progress has been made, there is much work to be done. As a fellow architect and member of the AIA/LA Political Outreach Group, I would like this message to serve as a reminder of the many ways in which we can participate in the process of determining our built environment, and I invite you to join us as we move forward in bringing our talents, insight and ideas back to the table. ■

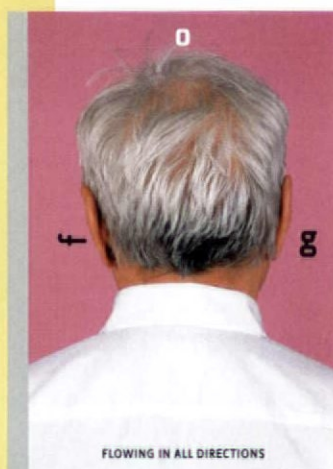




## books

Reviews by MICHAEL WEBB

# CALIFORNIA TO BRAZIL



### FOG: Flowing in all Directions

(CIRCA, \$75 HC) ISBN 0 9741987 0 6

Like most artists, Gehry hates being analyzed in print, but this book is purely visual: a portrait of creative frenzy with a few brief descriptions of current projects. Images of Disney Hall bracket models and sketches of buildings that are in design or construction, an overview of the office and mug shots of the staff. It succeeds, even better than the MOCA exhibition (to which it's a companion), in conveying the spirit and process of Gehry's work

### The Sea Ranch

(DONLYN LYNDON & JIM ALINDER. PRINCETON ARCHITECTURAL PRESS. \$65 HC) ISBN 1 56898 386 7

"Avoid prettiness—maximize rugged character," wrote landscape architect Laurence Halprin on his first concept sketch for Sea Ranch, 40 years ago. This community of second homes on a wild stretch of Sonoma County coastline was the dream of an enlightened developer, who brought in Bay-Area architects Joseph Esherick and MLTW to create the first houses, condominium block and clubhouse. I stayed there in 1967, and the toughness of the architecture and the beauty of the landscape took my breath away. Sadly, Sea Ranch was severely compromised but nature is still the dominant force, and it remains a magical place, with many inspired houses juxtaposed with the suburban mediocrity that *nouveaux riches* invariably gravitate towards. This book is a handsome, thoughtful celebration of the best of what survives from the original vision.

### Moore Ruble Yudell: Making Place

(BUZZ YUDELL & JOHN RUBLE. IMAGES \$60 HC) 1 87690 747 9

Many books have been published on the work of MRU, but this is the most inspiring to date, for it shows how the firm is shedding the last of its Pomo baggage (the one regrettable legacy of Charles Moore) and developing a crisp, clean style that looks forward rather than back. The shift is most apparent in the two housing projects in Malmo, from the ponderous pastiche of Potatisakern to the elegant dance of Tango. And yet, as the title makes clear, each project in this book—from the new US Embassy in Berlin to the Yudell-Beebe house in Sea Ranch—responds to the *genius loci*. Engaging essays complement an eclectic survey of recent buildings and projects.

### Australia City Living

(JOHN GOLLINGS & GEORGE MICHELL. THAMES & HUDSON, \$40 HC) ISBN 0 500 51146 2

Nearly all Australians live in a few coastal cities, and in Sydney the construction of downtown apartments has outpaced that of suburban houses, as a younger generation rebels against its parents' values and seeks the excitement of the metropolis. So this is a timely survey, which features good work by many leading architects, though Stephen Varady, John Wardle and Peter Stutchbury are notable omissions. What's encouraging is the emphasis on simplicity, in the architecture and the furnishings: a breezy alternative to the pretentiousness of so much American residential building.

### Eladio Dieste: Innovation in Structural Art

(EDITED BY STANFORD ANDERSON. PRINCETON ARCHITECTURAL PRESS, \$60) ISBN 1 56898 371 9

The first major study in English of the great Uruguayan engineer-architect, who created dizzying vaults of brick and tile, up to his death in 2000. His fame rests on an early work: the church at Atlantida, near Montevideo, with its undulating walls and sculptural roof, which rivaled the contemporary church of Le Corbusier at Ronchamp. Sadly, he was seldom able to build outside of his native country, and his industrial sheds and shopping center remain little-known even to his countrymen. This is a splendid celebration of Dieste's key works, with an insightful essay by the head of the MIT Architecture Department and photographs that do justice to the daring and poetry of the structures.

### Rene Burri Photographs

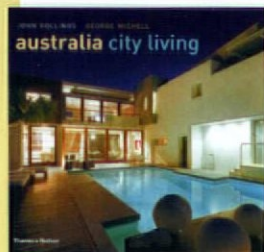
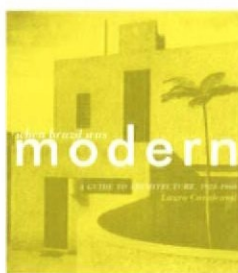
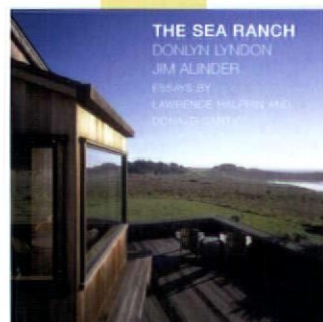
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Black and white images to rival all but the greatest of Cartier Bresson, by a Swiss-born photographer who chronicled history, celebrated the great, and imbued the humble with dignity. It's a collection of special interest to architects, for Burri was an intimate of Le Corbusier and Oscar Niemeyer, and took memorable pictures of their greatest buildings. The photographer is best-known for his iconic portrait of Che Guevara, but I would buy this book for two Brazilian images: a sexual drama framed by shafts of light in the portico of the Ministry of Culture in Rio and a deeply moving study of a construction worker who has brought his wondering family to his job site in Brasilia. Frail figures are framed by Niemeyer's signature forms, and the vision that prompted Juscelino Kubitschek to commission the new capital suddenly snaps into focus.

### When Brazil Was Modern: Guide to Architecture 1928-1960

(LAURO CAVALCANTI. PRINCETON ARCHITECTURAL PRESS, \$34.95 PB)

This handsome, compact, impassioned guide inspired me to fly down to Rio, and on to Sao Paulo, where I discovered a treasury of modern classics. Many are sadly decayed—though poverty is sometimes the best preservative against crass redevelopment. The three decades chronicled here were golden years throughout Latin America, economically and in the arts, and Brazilian architects like Niemeyer, Reidy, Artigas and Mendes da Rocha were the equal of their peers in North America. Then, their achievement was celebrated; now it has been largely, and unjustifiably, forgotten.







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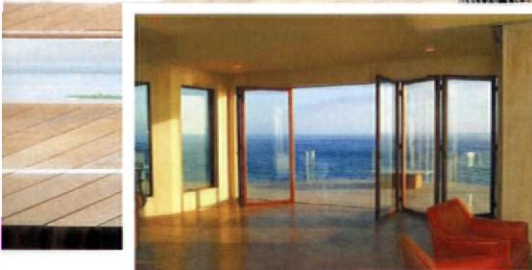


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Leave it to the Germans to design bollards that seem other-worldly. This line from **Erco** is not only sculpturally bold and mechanically simple, but environmentally sound. The highly-engineered reflector washes an area as wide as 36 feet in diameter, while presenting no upwardly directed light-leakage. This eliminates dangerous glare and minimizes light pollution. The poles come in two widths and numerous heights, all with two types of lamp. More information is available on [www.erco.com](http://www.erco.com). American sales are available through Erco Lighting, Inc., 732-225-8856.







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profile

by JESSE BRINK

# THE HOLLYWOOD BOWL

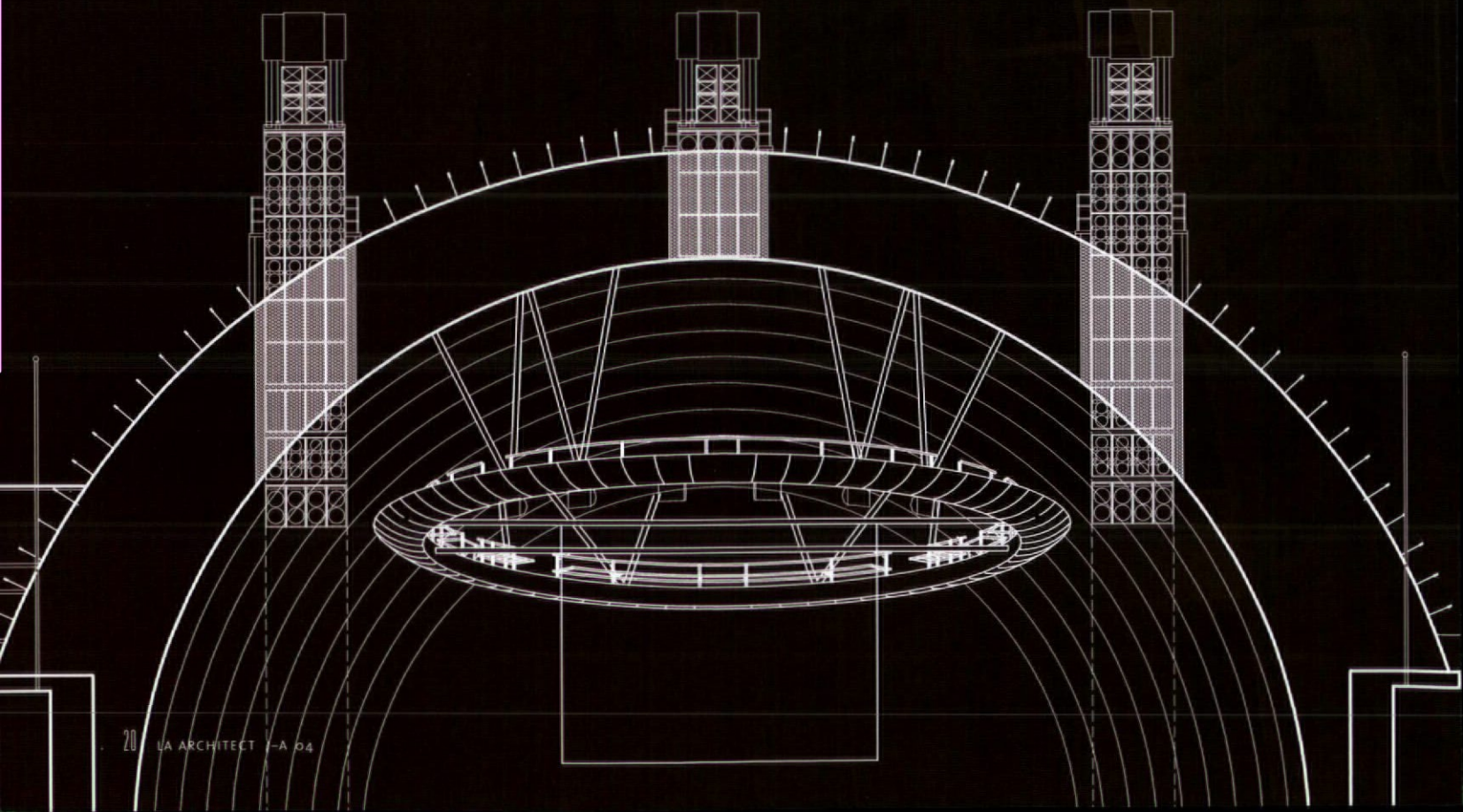
**THE NEWLY RENOVATED HOLLYWOOD BOWL** captures the character of 21st century Los Angeles better than any other structure in the city. The shell—and never has there been a more accurate term—is no more than it needs to be to stand up, look elegant and support the program. But hidden within is one of the best entertainment infrastructures in the country. Oh, and an age-old acoustical problem was solved with a glittering halo.

The Hollywood Bowl renovation project, funded through voter initiative Proposition A,

began in 1999 with four practical goals. The first was to maintain the familiar and beloved look and feel of the clean, Streamline Moderne shell that harkened back to the 1929 design of Lloyd Wright. But, reasonably enough, the acoustical problems endemic to that form (poor feedback for the players and arbitrary projection) had to be solved. In addition, a larger stage was required for the full modern orchestra (in the past few decades string sections have grown). And, lastly, light and sound equipment that had

accreted to the old shell over time was to be integrated into the structure.

Walking amongst the seats of the amphitheater, there is no question that the first goal has been met. In the immortal words of architect Craig Hodgetts, "It looks like the friggin' Hollywood Bowl." Indeed, you might be hard pressed to pinpoint exactly what has changed. The increased scale is lost against the mountains, even though the old shell would actually tuck inside the new one. Nevertheless, you sense







Opposite: The front elevation showing shell, speakers and halo. This page, from top left: The acoustical halo, electrical conduits and sparkle lights. All images courtesy of Gruen Associates.

the cleanness and a renewed vitality. Did it get a paint job? Aren't those new speakers? As you stare, the baffles' smooth faces and knife-edge lips conspire to undermine your sense of depth. You can have a little Robert Irwin moment where the shell seems to fold flat like a camping cup. Move a little closer and the effect dissipates, but now you see tiny holes in the face of the shell—randomly scattered sparkle lights that will liven the façade during performances.

Wander down to the left and you'll pass the t-shirt sales pavilion, placed, with infinite wisdom, directly in the path of exiting guests. Never mind that the conductor's suite lost its one window to the cause—the Bowl needs money, not fenestration. Turn the corner just beyond the sales booth and—because this is that sort of tour—slip through the 17-foot tall loading door. Now look up. The electrical conduit running above you is, to me, the most beautiful part of this project. These perfectly aligned tubes required the electrical contractor, Dynalectric, to put on extra shifts to create the shop drawings. But it's a testament to the project that its vital arteries—for a stage is nothing without its electrical system—are so carefully rendered. Architect Kurt Franzen is proud of such details, "There's far more substance than there ever was before."

For a pleasing and telling contrast, walk out on to the stage and take a look at one of the nine acoustical baffles that arc over the space. From the back it looks like a suburban garage, all exposed metal studs and raw, patched gyp

board. That's fine, that's all it needs to be. Spend the money where it counts, such as on the 70-foot turntable below you or the acoustical halo above. Everyone loves that aluminum halo, and justifiably. With the barest minimum of presence, it fixes the bowl's acoustics and provides the space maximum flexibility. When an orchestra is in residence, the ring of the halo supports lights and the center section—comprised of multiple tunable panels—allows the performers to hear their own and each other's playing. When a rock show comes to town, the panels lift up to the ceiling, the back and sides of the ring drop down to be trucked away and the front edge hangs up to 250 tons of light bars and whatnot—twice a typical venue's capacity.

Now pass through the door there at stage right and up the stairs. Do a little jog and walk out into the light. This is the Donor's Pavilion. Here the chosen will mingle and no doubt discuss the many tribulations this project faced over its years of stops and starts, hirings and firings. The turmoil has been continued by the architects, as they vie for credit. I toured the site with both parties and heard very different stories about the project. Not so much in a he-said/she-said sort of way, but rather in terms of the details that each commented on and the anecdotes they chose to share. I have no doubt that Hodgetts + Fung had a great idea. It is equally clear that Gruen Associates got it built. Whatever the specifics beyond that, they should be equally proud for creating such a marvelous space for the city to share. ■

#### SHELL AND STAGE

Hodgetts + Fung Design & Architecture (Design Architect); Craig Hodgetts, AIA, Hsin-Ming Fung, AIA (Design Principals); Eric Holmquist (Project Architect); Denise Zacky, Martha dePlazaola, Kevin Owens, Richard Bonneville, Rafael Rosas, Michael Knopoff (Project Team).

Gruen Associates (Architect); Michael A. Enomoto, AIA, (Partner-In-Charge); Kurt L. Franzen, AIA (Project Manager); Craig Biggi (Project Designer); Canny Hui, Sr. (Construction Coordinator); Charlotte Yang (Assistant Construction Coordinator); Howard Kurushima, AIA (Technical Manager).

#### BACK OF HOUSE

Gruen Associates (Architect); Hodgetts + Fung Design & Architecture (Design Consultants).

#### THEATER EQUIPMENT CONSULTANT

Fisher Dachs: Josh Dachs

#### ACOUSTICS/ELECTRO-ACOUSTICS

Jaffe Holden (Acoustics): Chris Jaffe

#### ACOUSTIC CANOPY

MICE Creative, Projects Inc.; Total Structures; Proskienion

#### STRUCTURAL ENGINEERS

Miyamoto International: King Huang, Ken Wong, Kim Scott

#### MEP ENGINEERS

Gotama Building Engineers, Inc.: Caecilia Gotama

#### CIVIL ENGINEERS

KPFF: Rick Davis

#### GENERAL CONTRACTOR

Matt Construction: Jim Muenzer, VP (Project Executive); Bob Lamar (Project Manager); Greg Wade (Project Manager); Tom O'Malley (Superintendent).

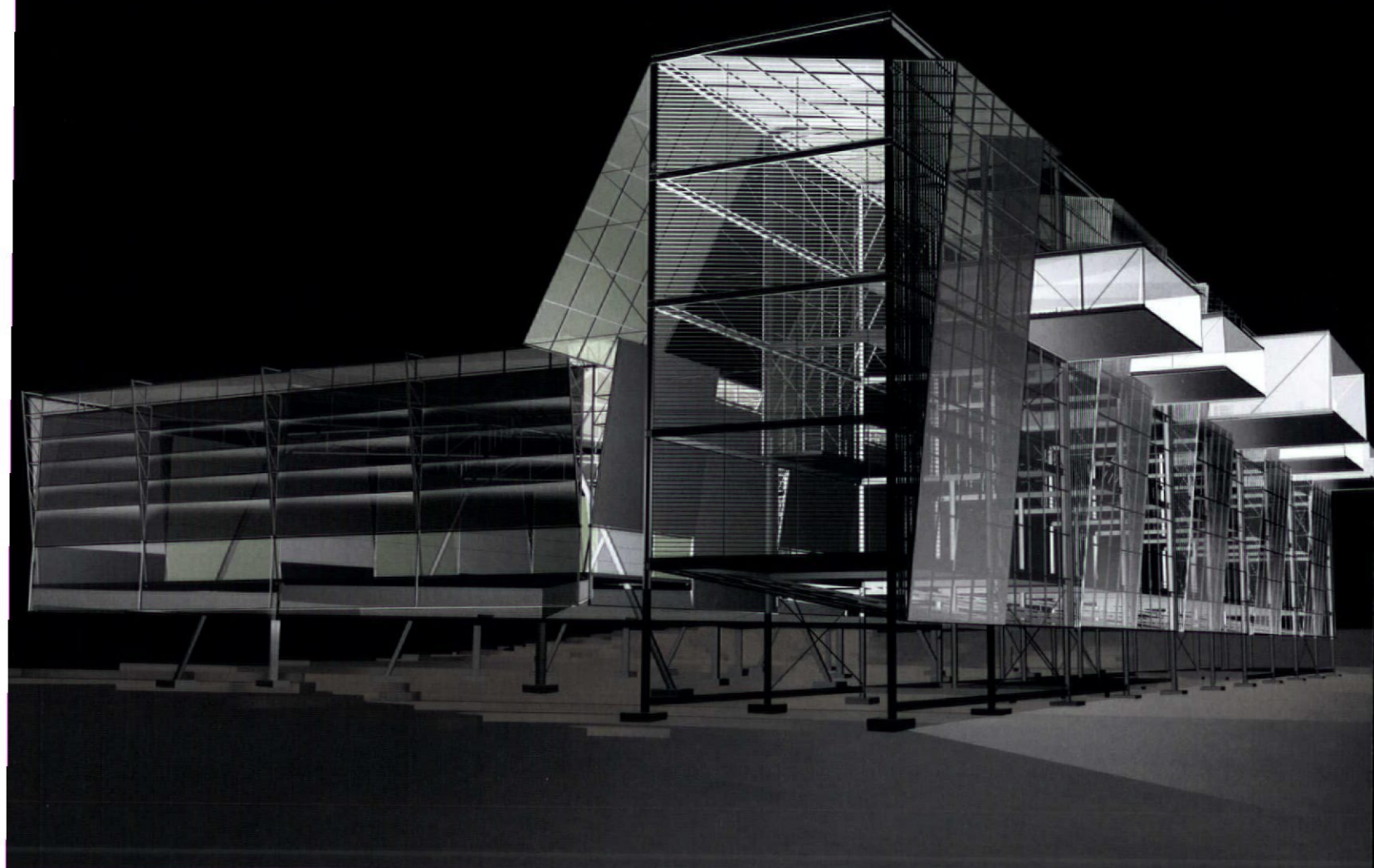
#### ELECTRICAL CONTRACTOR

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#### STRUCTURAL STEEL

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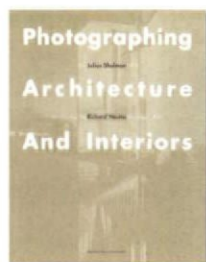
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This was Julius Shulman's first book and he still considers it his most genuine reflection on the profession and his own artistic philosophy. Originally published in 1962, it includes a forward by Richard Neutra. Frank Lloyd Wright once said that to his mind, no better photos had been taken of Taliesin West than those of Julius Shulman. Now reprinted intact with a new foreword by Julius Shulman and digitally scanned reproductions from original prints, this new edition of a classic work is better than the original.

ISBN: 1-890449-07-5, 9" X 12", 154 PAGES, \$39.95



## Iron: Erecting the Walt Disney Concert Hall

Gil Garcetti  
Foreword by Frank O. Gehry

Photographer Gil Garcetti had unparalleled access to the Walt Disney Concert Hall construction site. The personal relationships he developed with the iron workers over the course of many months and his admiration for their artistry are evident in the moving portraits contained in this book. Garcetti's evocative images, reproduced in rich duotones, bring to life the romantic ideal of American industry.

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## LA'S Early Moderns

Victoria Dailey / Natalie Shivers  
Michael Dawson  
Introduction by William Deverell

The modernist avant garde of Los Angeles made bold statements in their work, but they were every bit as much a community as they were individual eccentrics. They gathered in solidarity as friends and lovers, patron and client, over the shared excitement of breaking with tradition. The reader will enter a rarified social realm where client, artist, architect, lover, and publisher merge in a creative ferment that occurs spontaneously and magically at rare moments in a city's life.

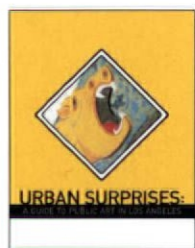
ISBN: 1-890449-16-4, 7" X 9", 196 PAGES, \$34.95



## Frozen Music

In this large-format limited edition of 1500 copies bound in metallic fabric, Gil Garcetti's brilliant interpretive photographs of the stainless steel exterior of the Walt Disney Concert Hall evoke the mystery, fluidity, and form of Frank O. Gehry's lyrical shapes. *Frozen Music* has garnered positive reviews from Pulitzer Prize winning photographer David Kennerly, Weston Naef, Getty Museum curator of photography, and architectural photographer Julius Shulman.

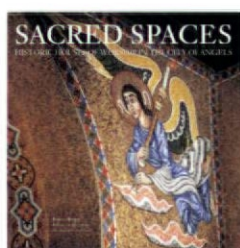
ISBN: 1-890449-27-X, 16" X 14", 45 DUO-TONE IMAGES, BOUND FOR INDIVIDUAL REMOVAL AND DEBOSSÉD, METALLIC CLOTH, 96 PAGES, \$125.00



## Urban Surprises A Guide to Public Art in Los Angeles

This guide invites its readers to discover hundreds of public works of art; some awe-inspiring, some poignant, and some controversial by both famous and lesser known artists. Enhanced with neighborhood maps and beautifully reproduced color images by photographer Dennis Keeley, this book reveals the magic of the outdoor museum that is the city of Los Angeles.

ISBN: 1-890449-14-8, 6.5" X 8", 112 PAGES, \$14.95

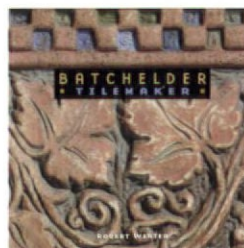


## Sacred Spaces

Robert Berger  
Introduction by Kevin Starr

Photographer Robert Berger visited over 300 historic houses of worship over the course of three and a half years, setting out to record Los Angeles' unheralded religious history. Lively text by noted historian Alfred Willis makes this book come alive and makes this book a substantial contribution to the "undiscovered" realms of religious architecture that make Los Angeles a city of complete beauty and maturation.

ISBN: 1-890449-21-0, 132 COLOR IMAGES, 176 PAGES, \$59.95

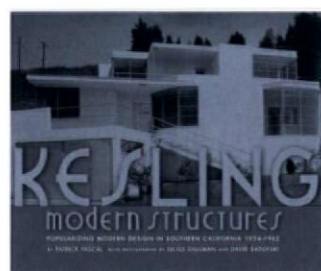


## Batchelder Tilemaker

Robert W. Winter

"Robert Winter's masterful and much-needed new book establishes Ernest Batchelder as a giant of the great age of American decorative tile making a key figure in the history of design within the Arts and Crafts movement." —Cleota Reed, Syracuse University, author of *Henry Chapman Mercer and the Moravian Tile Works*.

ISBN: 1-890449-03-2, 9" X 9", 130 PHOTOGRAPHS, 112 PAGES, \$29.95



## Kesling Modern Structures

Patrick Pascal  
Photographs by Julius Shulman

Beginning in November 1935, William Kesling was Southern California's most prolific and successful practitioner of Steamline Moderne design, then called Modernistic. With never before published photographs by Julius Shulman, this book is the first exploration of the work of an important, yet, little known player in Southern California's fertile Modernist movement.

ISBN: 1-890449-13-X, 10.5" X 8.5", 96 PAGES, \$24.95







THE NEW COP ON THE BLOCK:

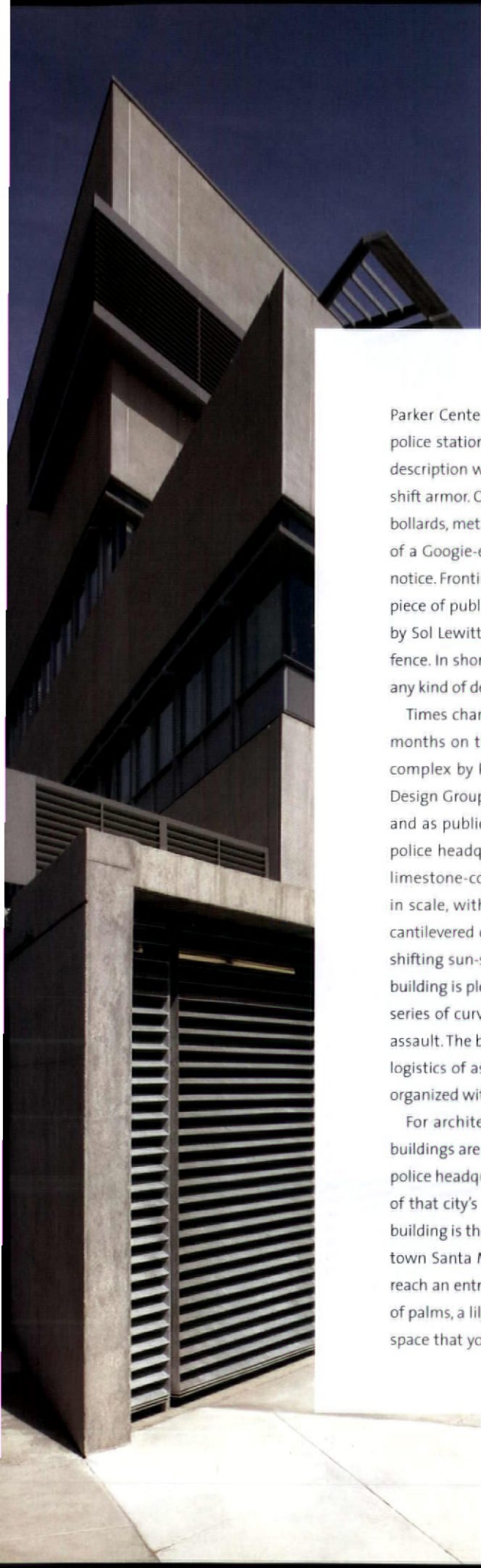
# POLICE STATIONS ★ THAT EMBRACE ★ PUBLIC LIFE

BY MORRIS NEWMAN

The Los Angeles Police Department has historically been stationed in buildings that are hardly architecture, and demonstrate a reactive, negative urban design. But among the department's new homes are good designs with a civic attitude.







Parker Center, the long-standing headquarters of the LAPD, embodies a notion of the police station-as-fortress. Built piece-meal from the 1950s onward, the most charitable description would be that of a pair of undistinguished office buildings covered in makeshift armor. Obviously fearful of being rammed by vehicles, the building is surrounded by bollards, metal poles and makeshift masonry walls, suggesting the slightly comic image of a Googie-era office building trying to barricade itself against a street fight on short notice. Fronting the north elevation is a field of poles that I mistook, in all innocence, for a piece of public art from the 1970s—it could almost have been a geometric composition by Sol Lewitt—but which turned out to be anti-personnel poles. To the south is a tall fence. In short, this graceless building seems oblivious, if not outright contemptuous, of any kind of design, much less public life.

Times change, thankfully, and so do building typologies. Construction starts in a few months on the replacement of Parker Center, on First Street in Little Tokyo. This new complex by Paul Danna, of DMJM, in association with Joey Shimoda, of the Shimoda Design Group, says much about the new concept of police stations both as architecture and as public places in a democratic, diverse and not always acquiescent society. This police headquarters is not merely civic; it is also civil. The centerpiece of this 6-story limestone-covered building is an enormous circular courtyard that is almost Roman in scale, with a diameter of about 115 feet. The building's cornice extends to form a cantilevered canopy above the plaza, with a circular opening in the canopy to provide a shifting sun-shadow throughout the day. Although remarkably open in appearance, the building is plenty defended: The courtyard is raised at least 20 feet above street level by a series of curving steps, which offer good places to sit and protection against vehicular assault. The building even treats mass gatherings civilly: Danna has thought through the logistics of assembly and protest as legitimate activities to be accommodated, but also organized with a view to public safety.

For architect Mehrdad Yazdani of Cannon Design/Mehrdad Yazdani Studio, police buildings are public buildings, and as such "should be an extension of civic life." His new police headquarters, in downtown Santa Monica, unlike Parker Center, is an integral piece of that city's new civic center master plan. Perhaps the most attractive elevation of the building is the entrance, which is not visible from the street: Following the slope of downtown Santa Monica, visitors to Yazdani's police station must first descend a full floor to reach an entrance courtyard—Yazdani calls it a public garden—landscaped with a stand of palms, a lily pond and an elegant waterfall that is built into the façade. "It's a nice soft space that you enter before you go into the police facility." Softness is a refreshing notion



**ALTHOUGH REMARKABLY  
OPEN IN APPEARANCE,  
THE BUILDING IS PLENTY  
DEFENDED.**

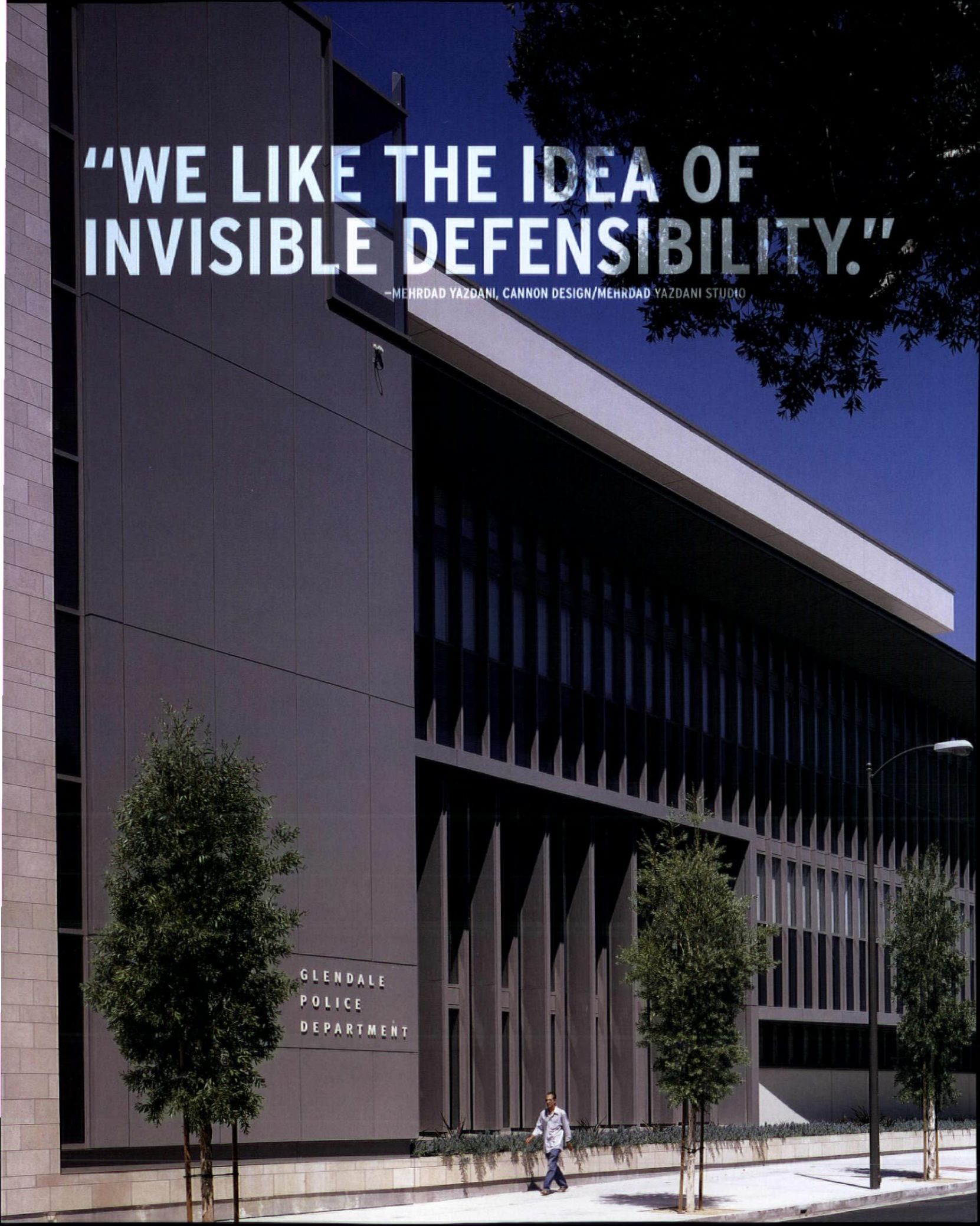




**"WE LIKE THE IDEA OF  
INVISIBLE DEFENSIBILITY."**

—MEHRDAD YAZDANI, CANNON DESIGN/MEHRDAD YAZDANI STUDIO

GLENDAL  
POLICE  
DEPARTMENT

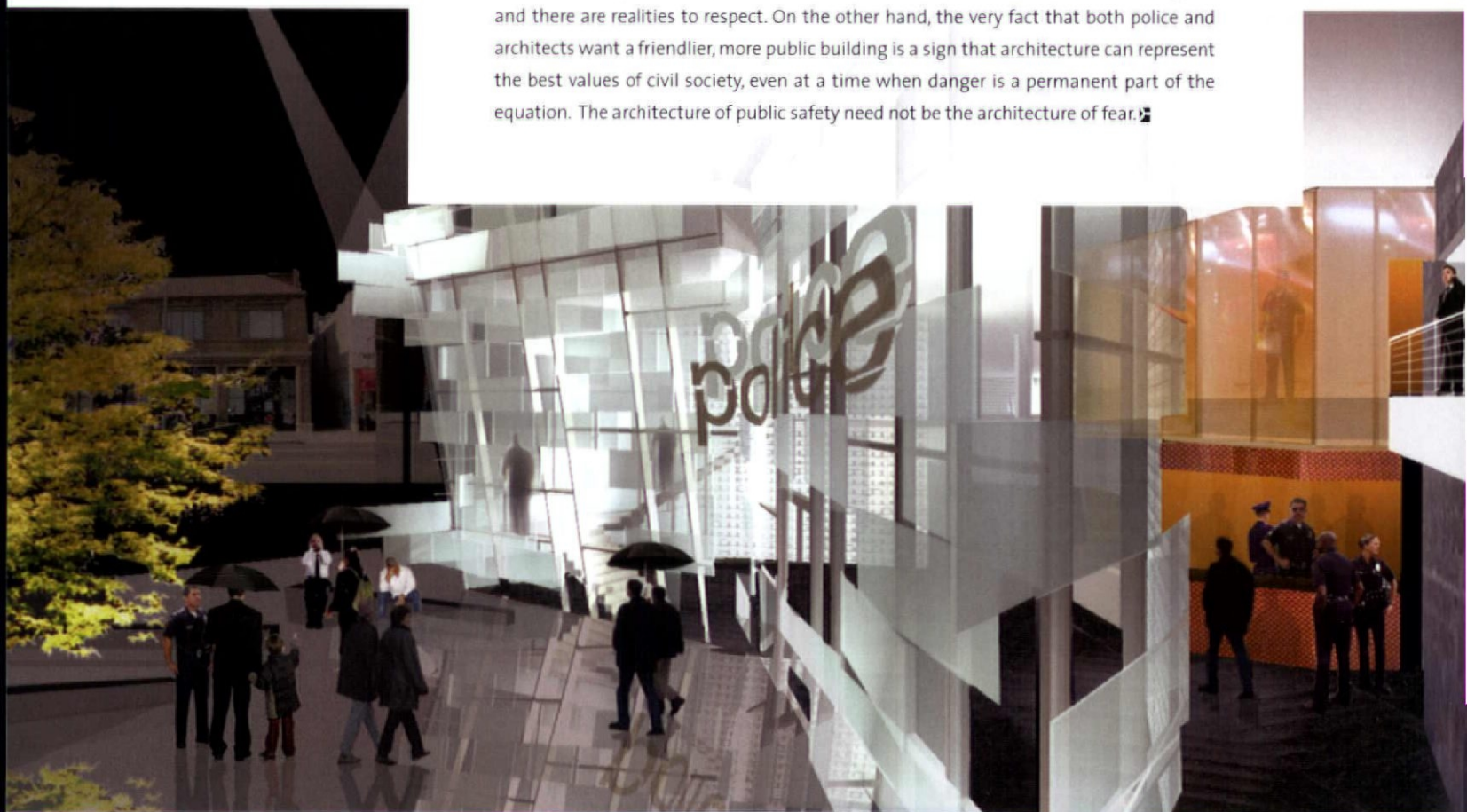




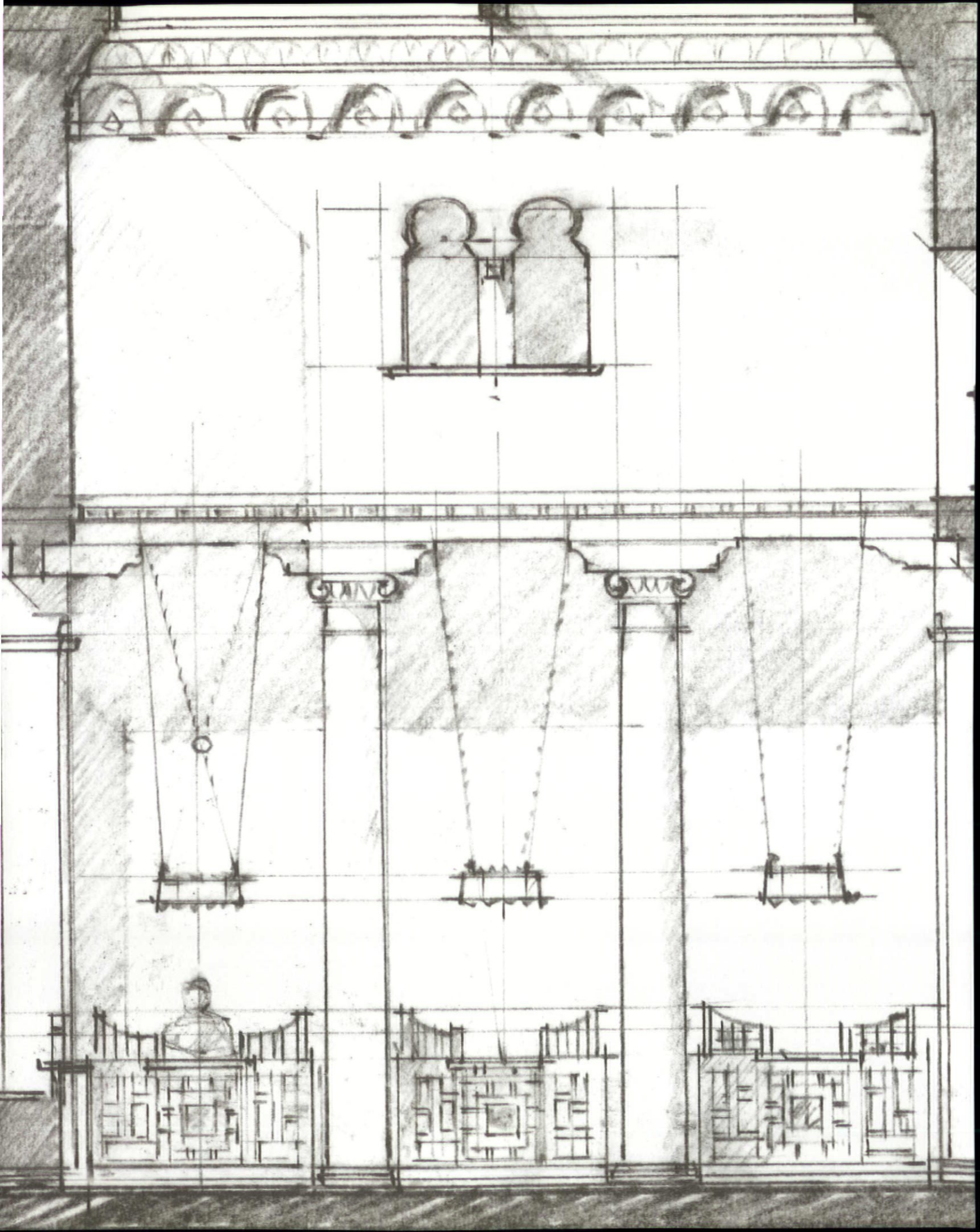
of police work, far from the image of Philip Marlowe being pummeled by the bare-fisted cops of Bay City, Santa Monica's fictionalized counterpart. The change in grade aids in security, as well, providing the same line of defense that the ascending stairs provided in downtown LA. "We like the idea of invisible defensibility," says Yazdani.

In his building for the Glendale Police Department, visual transparency is the civic gesture. Fronting the building is a two-story lobby, which is almost entire glass, protected with louvers. "The idea was to make it as transparent as possible, in a way that allows visitors to look into the building and engage with the building," Yazdani says.

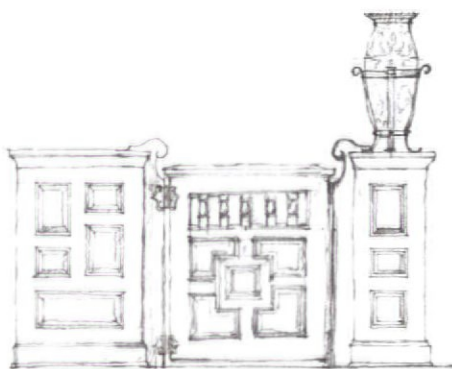
In the Hollenbeck Station, in Boyle Heights, glazing has an entirely different meaning, as architects from AC Martin Partners delicately straddle the thin line between openness and defensibility in a neighborhood where attempted violence against police and police facilities is routine. In this building, the front elevation is scooped out, creating a small plaza in front. The inward corner of glazing lights up like a lantern at night. The local police were strongly against transparent glass, reports design principal David Martin, so designers specified sandblasted glass, which lets in light but blurs the image of people inside the building from the outside. In urban design terms, the station helps animate a small park, with a historic theater directly opposite the police station, so that the two buildings form "book ends," framing the public area. To be sure, Hollenbeck is not as wholeheartedly welcoming as the new Parker Center. The neighborhood is tougher, and there are realities to respect. On the other hand, the very fact that both police and architects want a friendlier, more public building is a sign that architecture can represent the best values of civil society, even at a time when danger is a permanent part of the equation. The architecture of public safety need not be the architecture of fear. ■











by Virginia Linden Comer  
Drawings by Britton Jewett

# Preserving a Legacy

## Renovating the Santa Barbara County Hall of Records

Just before 6:34 am on Monday, June 29, 1925, a massive earthquake devastated Santa Barbara. From the wreckage arose the country's first architectural review board, and its most uniform and distinctive Spanish-Californian downtown. Architect Robert Ooley, AIA, has returned one of the city's signature pieces to its original glory.

In the spring of 2003, Santa Barbara County Architect Robert Ooley, accompanied Joseph E. Holland, the County Recorder, to inspect the Hall of Records. Much of the building's splendor, as completed by architect William Mooser III in 1929, had been lost over decades of use. Lowered fluorescent ceiling lights were installed; the great public space shrank in an overcrowding of furniture; the forty-five foot in diameter skylight was covered. The Hall of Records was no longer viewed as a pleasant place to work; it was too cold, too dank and too dark. Employees wanted to move to a new county building on Victoria Street, which was in the planning stage. But Ooley saw potential for the old building's future in its past. He suggested to Holland that they embark upon a rehabilitation and reconstruction project rather than miscellaneous cleanup improvements.

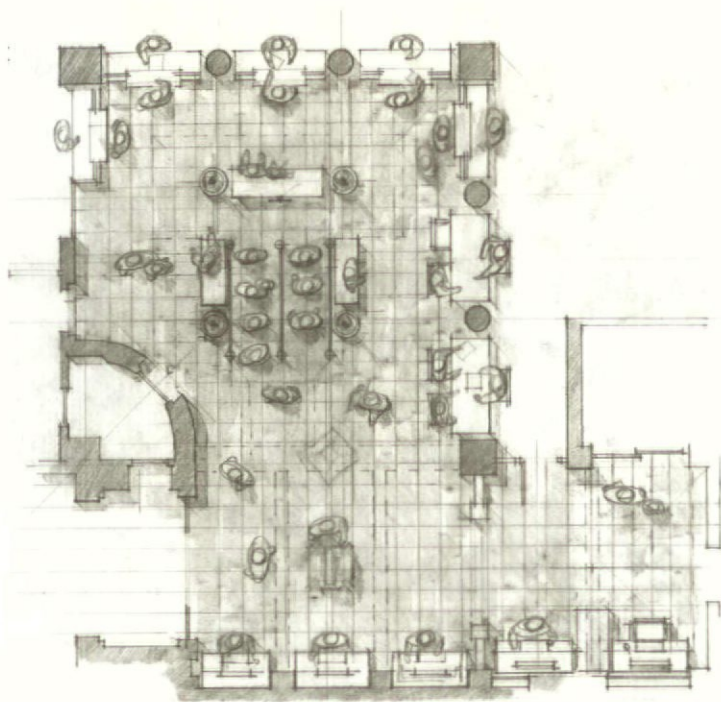
Ooley's vision of a unique restoration of the County Hall of Records, a 10,000 square foot building adjoining the courthouse, began with a challenge to the project's preservation architect and mechanical engineer: "No one should see the mechanical equipment after we are

done; there will be minimal duct work." Ooley was fortunate in his choice of lead architect, Britton Jewett, of Burnell & Jewett, who answered the challenge with designs and renderings of exceptional ingenuity and artistic quality. Those drawings, some of which illustrate this story, are done in the analytique method. This technique presents an elevation surrounded by detail drawings of the important aspects.

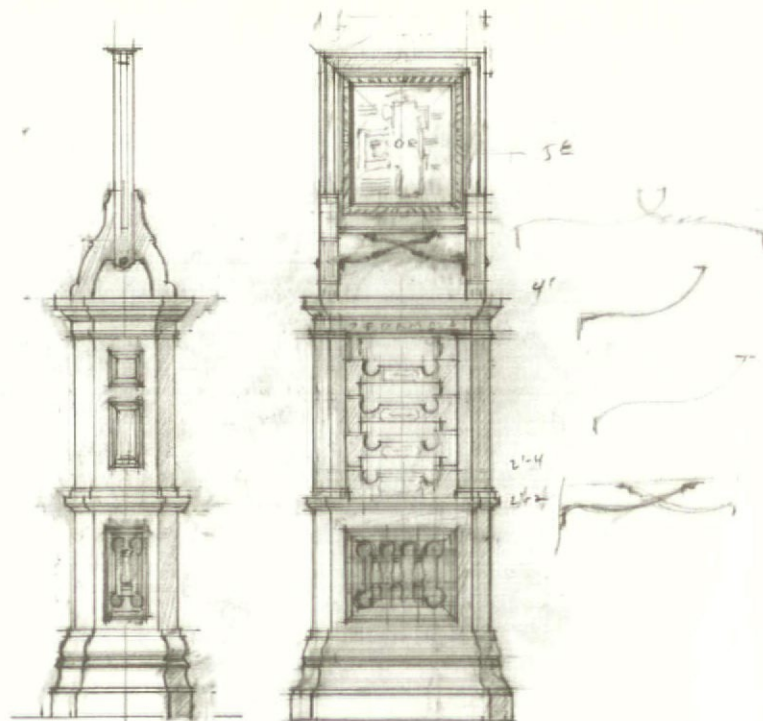
While documenting the building, Jewett realized that Mooser's design wasn't about one time period or style but more about the gesture this combination of elements made. He saw the eclectic mix of styles in the various doors, windows, tiles and chandeliers. It was his task to draw on the layers of expressive character in this diversity and create those layers in the Hall of Records while allowing for modern convenience and necessity.

The layout of the floor plan prior to restoration had the staff area in the grand public space with the public circulating around the perimeter. As part of the rehabilitation, this grand public space has been restored





Public reception area



Information kiosk

## “No one should see the mechanical

without compromising the staff's requirements. Entering the Hall of Records today, a visitor encounters an information kiosk, where forms may be obtained; nearby is a standup writing desk for completing the forms. To one side are a series of records search desks and two original Courthouse desks for title companies. Two lamp standards, whose design echoes those found in the courthouse building, help to distinguish semi-public space from the public space.

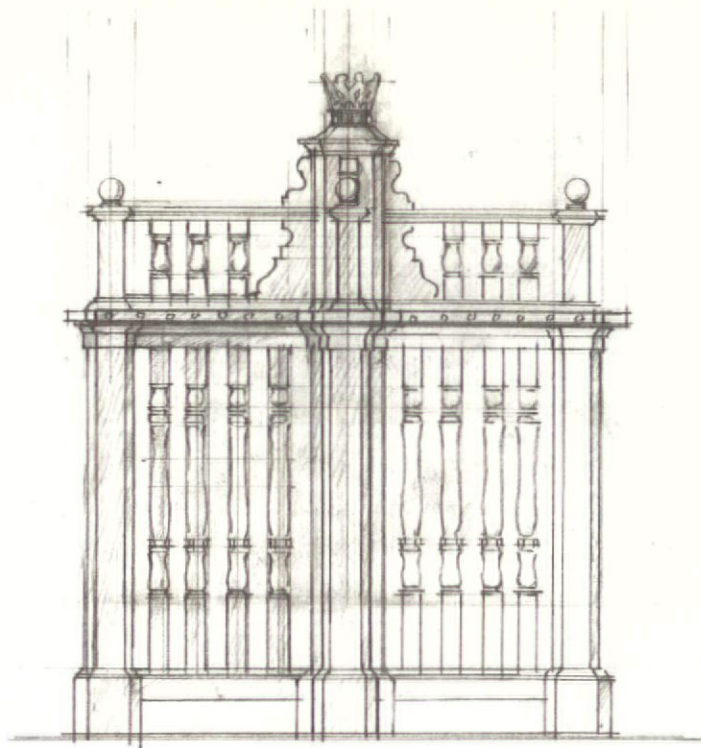
Sit-down benches are arranged at the center of the public space, where four tall palm trees in colorful tile planters evoke a Moorish ambiance. The decoration of the planters ties in with the exotic tile of the Courthouse. At a height of eighteen feet, the palms compliment the volume of the space as well as calling to mind the romantic detailing in the room's elements: the lanterns, the painted ceiling, the skylight. Wrought iron stanchions and rope (hawser) delineate queuing lines for service. Between the existing columns there are seven counters whose handcrafted desks mirror the wood detailing of the original desks in the Courthouse. As the receding layers of detail unfold from the center toward the walls on three sides, modern conveniences are found in the individual workstations.

Close inspection reveals that the standup public counters with heavy oak raised paneled elements are replicas of all the public counters formerly found in the County Courthouse. In 2001 a pair of the counters was found at the Santa Barbara Historical Society and replicated. Three standup records search desks and two restored original Courthouse desks are located at the outside perimeter of the grand space. Turned posts will provide a privacy panel helping to define the staff area from the public area.

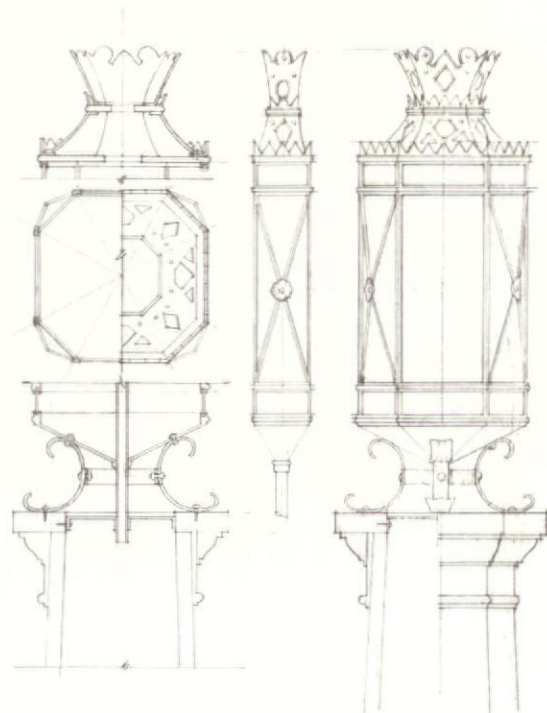
The seven columns of light and air, which are ducts disguised as office furniture, represent one of the project's most dramatic innovations. These columns offer both lighting and ducts through which the air for heating and cooling will pass. A hole of small diameter was cored in the floor just below each column; a distribution duct was then routed from the heat pump up through the column. Airflow occurs at the top of the columns, which are capped with handsome period light fixtures designed to direct the air out into the room.

Augmenting the light fixtures, the restored skylight provides natural light, which enhances the look of the polished tile of the grand public space beneath its 45-foot circumference. The elegant skylight was





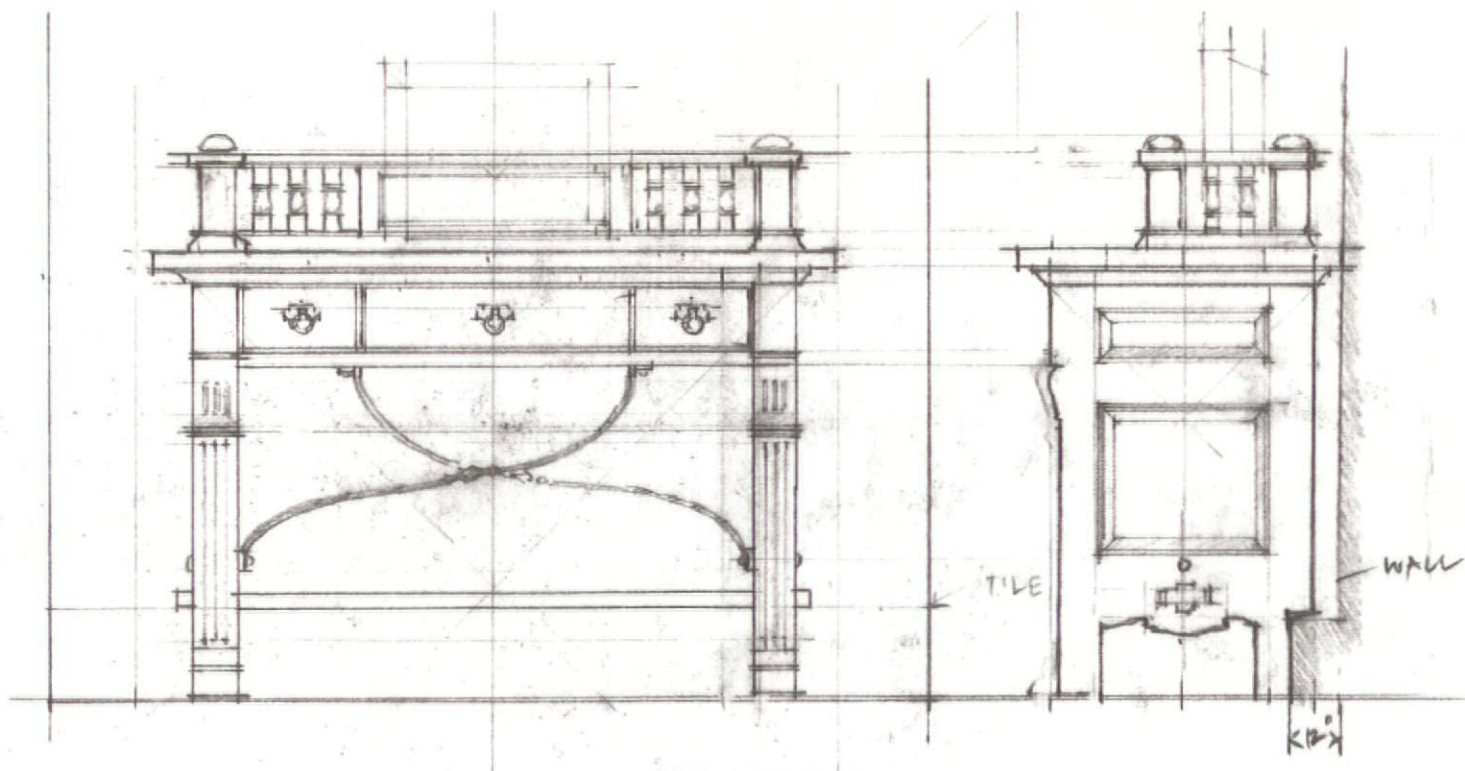
Standup writing desk



Lamp standards

equipment after we are done."

—Robert Ooley, County Architect

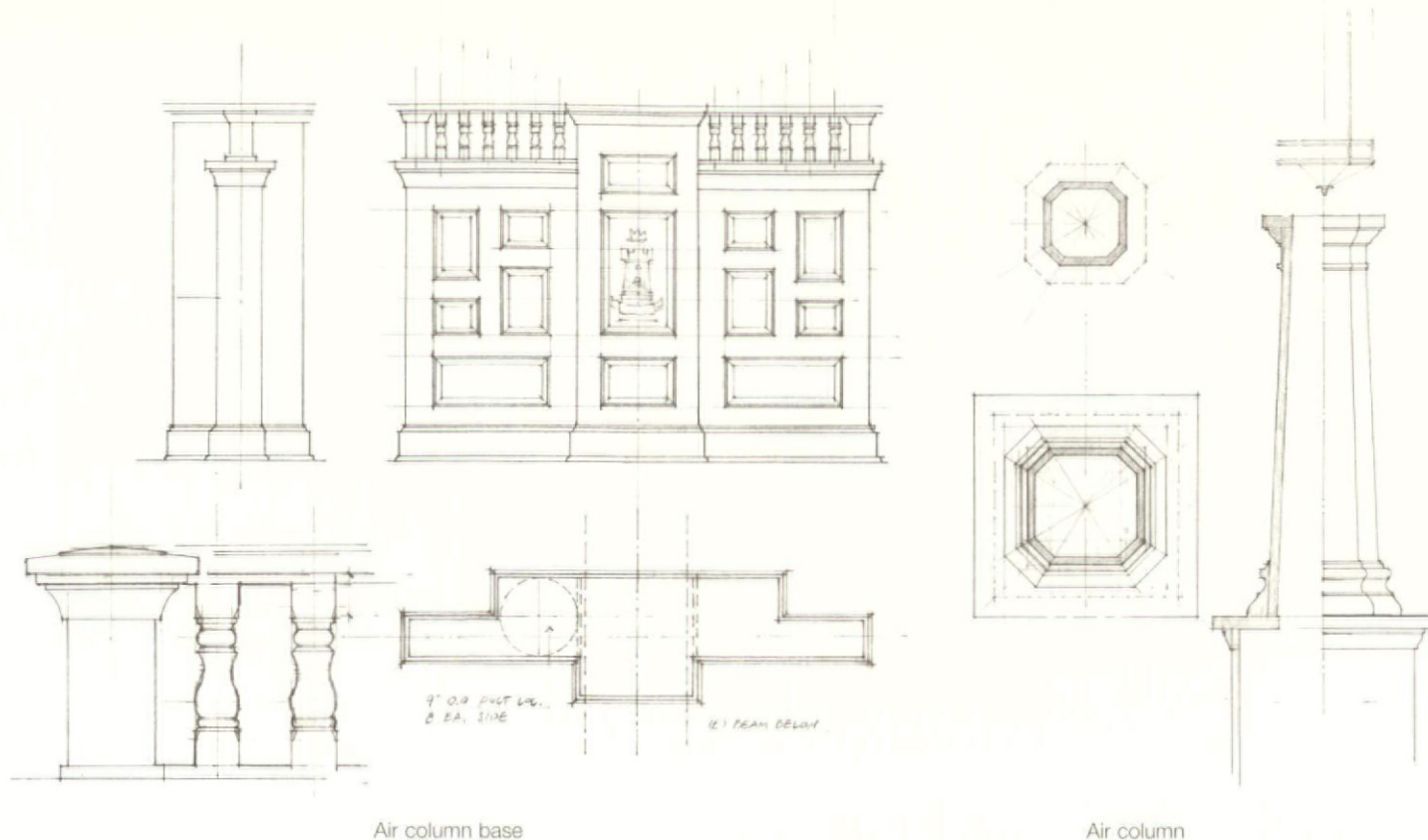


Record search desk









were balanced with the original look.

of the 1872 courthouse. In the lawn fronting the site, thirty-two holes were bored four hundred feet deep. A series of underground plastic pipes relay the heat to the building where it is disseminated via heat pumps mounted on the basement ceiling.

Ooley explains the geothermal system. There are two basic methods for a mechanical heating or cooling unit to control temperature—via air or a thermal mass. Most mechanical installations uses the outside air to regulate themselves. A geothermally controlled system uses a thermal mass—like a body of water or the earth. Basically, a series of tubes are placed in the thermal mass to serve as a transfer method for the stored energy. The network of tubing then allows the energy exchange that heats or cools.

While geothermal systems are most effective where there are wide swings in temperature, there are two reasons that the application of a geothermal system makes sense in this instance. First, the site is a State Historic Landmark and required the team to follow the US Department of Interior Standards for the care of historic buildings. Second, the aging steam boiler had a limited remaining life, soon requiring replacement. The boiler was set in place in 1928 and the building

finished around it. The removal of the boiler plant would require extensive demolition and reconstruction. But the placement of new “air controlled” mechanical equipment outside the building would be a clear violation of the Standards. The installation of the geothermal field was the only way to provide the building with both heating and cooling with no impact to the historic setting of the grounds, landscaping or buildings.

The results of this system achieve two driving project goals: No historic resource was impacted by the project, and the long-term operational costs were reduced. The annual savings will be \$64,000. The loop field will cost \$250,000 to install, which translates into a four-year pay back. If one includes the cost of restoring the landscape at \$135,000, the payback is just over six years. In the life cycle of the heat pump equipment, pay back of the entire project (\$1.8 million) will have occurred.

The charm and elegance of the completed rehabilitation and restoration belie the reality of cost effectiveness and low maintenance. In addition to the preservation of a Santa Barbara legacy, so skillfully has the project been conceived and so artfully executed that beauty was never sacrificed for utility. ■



BY JANE BLUMENFELD

# The Planners:

**How visionary zoning codes can help house the people of Los Angeles**

*LA's housing crisis is daunting. It is a problem of cost, of production, of affordability, of social stability, of design, of community building. It is not a problem unique to Los Angeles, but Los Angeles presents some unique challenges. City planners and elected officials see solutions and are tackling the problem head-on.*

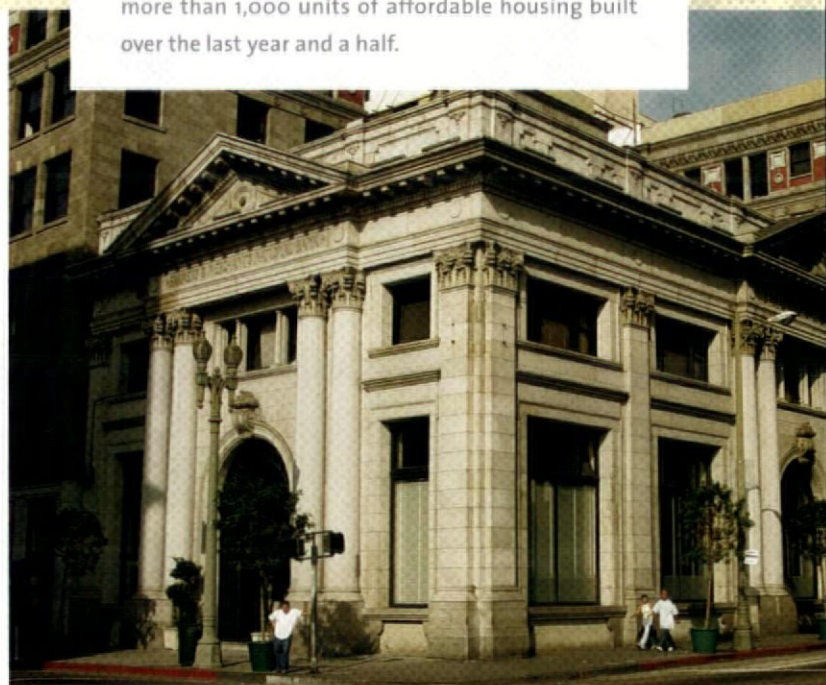
The City's strategy is laid out in the General Plan Framework, the product of extensive community participation in the 1990's. LA's Plan is based on a fundamental concept of multiple mixed-use centers of varying size and character (downtown, Hollywood, Warner Center, Boyle Heights, etc.) connected by corridors, most of which are commercial, with the remaining residential areas reserved for single-family neighborhoods. The Plan encourages the transformation of the commercial corridor links into multiple-family housing and/or mixed-use boulevards. This is logical for a number of reasons: we have far more commercial zoning than we can support

## Housing Trust Fund

The City created a \$100 million housing trust fund to provide funding for affordable housing projects. The Trust Fund adds money to projects that have received other public funding, leveraging public resources for projects that might otherwise not be built. This investment has alone been responsible for more than 1,000 units of affordable housing built over the last year and a half.

## Adaptive Re-use

In 1999, the City adopted an ordinance to facilitate the re-use of old, abandoned downtown office buildings for housing. That ordinance made it possible to convert many beautiful, historic buildings into apartments and condominiums by waiving the modern zoning requirements that could not economically or physically be applied to historic buildings. The ordinance assured that new units were safe, without sacrificing the extraordinary architecture. Although a new phenomenon in LA, these units are finding a market, as rents are high, sales prices are high, units are being absorbed and thousands more are in development. The ordinance has now been expanded to Hollywood, Koreatown and other areas, and a modified version has been adopted that applies citywide.



Two adaptive reuse buildings surround the historic old bank building (at the center of this photo) at 4th & Main St. The two residential buildings are the Hellman Building (411 South Main Street/104 units) and the Continental Building (408 South Spring Street/56 units) Developer – Gilmore Associates. Architect – Killefer Flammang.





1221 W 7TH ST Architect – Killefer Flammang

## Density Bonus

The State enacted a law several years ago requiring cities to grant a minimum 25% additional density for housing projects that set aside 10-20% of the units for affordable housing (depending on the rent level or sale price of the units). Seeing few developers take advantage of this law, the City added a new ordinance that increases the by-right bonus (no hearings; no discretionary actions) from 25% to 35% for projects that are located close to rail or bus stops and provide the same affordable set aside as the State law requires. Since adoption of that ordinance we have seen a 37% increase in these types of projects, and in those fourteen months, they have generated more than 700 units in all parts of our city that are affordable to people with low and very low incomes. And these units are mixed in imperceptibly within market-rate projects in Brentwood and Sherman Oaks, as well as Pico Union and South LA.

*“...in the last two years, nearly 60% of multi-family residential units were built in commercial zones across the city.”*

with retail development; we have invested hundreds of millions of dollars in and along the commercial corridors (in the streets themselves, utilities, street trees, lights, transit); they are already zoned for more than 100 units to the acre; many of them are underperforming, underutilized and not an asset to the neighborhoods that surround them; and they are often well served by public transportation.

The market is beginning to realize the potential of the city's hundreds of miles of underutilized commercial corridors, which are typically characterized by one story buildings backing up to three and four story apartments. We have seen a huge increase in the number of apartments and condominiums being built there, with new development generally three, four and five stories, frequently with neighborhood uses at the ground floor. Only a few years ago, multiple-family residential was built primarily in multi-family residential zones. But in the last two years, nearly 60% of multi-family residential units were built in commercial zones across the city. We are seeing housing and mixed-use projects on Ventura Boulevard, Santa Monica Boulevard and Wilshire Boulevard. Over the next few decades, these characterless corridors can evolve into attractive boulevards, flanked by housing at a three- to five-story scale, that blend seamlessly into their surrounding neighborhoods.



The corner of Lincoln and Manchester. Architect – Johannes Van Tilburg.

## Residential and Accessory Services Zone (RAS)

This ordinance provides incentives to build housing or mixed-use projects in commercial corridors. The ordinance doubles the allowable floor area, relaxes setbacks and increases building height. We are beginning to see such projects in Studio City, West LA, Fairfax and other neighborhoods. It is the City's intent that they transform underperforming commercial strips into housing above vibrant street life that includes cafes and neighborhood-serving retail uses.



## Live/Work

Industrial warehouses are sometimes suitable for housing, yet zoning codes have traditionally precluded housing in industrial zones. By adopting an ordinance several years ago that permitted such housing, the City paved the way for the conversion of interesting, large industrial spaces that have now spread from the fringes of downtown to Venice, North Hollywood and other parts of the city.

## HPOZ's

While pursuing strategies to increase housing production, we also recognize the importance of preserving what we have—particularly intact, historic neighborhoods. The City has worked with many communities to develop standards and mechanisms to preserve the character of these neighborhoods through Historic Preservation Overlay Zones. These establish specific architectural and design standards, so that these special single family neighborhoods can be remodeled and recycled without losing their historic character, contributing to the reinvestment and stabilization of existing neighborhoods.



Toy Factory Lofts 1855 Industrial Street 119 Condos + 2 Retail condominiums. Developer – Linear City, LLC

We in the Planning Department are trying to capitalize upon and encourage market trends by developing ordinances that facilitate housing production along commercial corridors. These ordinances make up a toolbox of solutions. There will never be a single answer for LA, where neighborhoods are distinct and diverse and where housing is built in hundreds of very small projects throughout the city (last year 90% of the multifamily projects built contained 30 units or less). Working with architects, and for-profit and not-for-profit housing developers, the city has written ordinances that can be seen as pieces of the "housing solution" puzzle.

## TODs

As rail lines are added to the City's transportation system, areas around station stops have the potential to become unique mixed-use neighborhoods that appeal to individuals and families who see transit as an asset. The City has adopted several "Transit-Oriented District" plans, which increase density, reduce parking requirements, and establish design and development standards to create inviting, mixed-use urban neighborhoods, such as Avenue 57 in Highland Park and around the Vermont Avenue red line stops in Hollywood.



Hollywood & Western. Architect – Nadel and Gillette and Associates.



## Townhouse Ordinance



family residential use to be subdivided into much smaller lots than is typically required today in order to reduce the cost of home ownership and to generate creative housing solutions, such as modern versions of bungalow courts, courtyard housing and row houses. Pilot projects of such small lot subdivisions are already being proposed on multi-family zoned lots in the Marina and in Van Nuys.

## Inclusionary Housing

The City is considering a proposal by Councilmembers Reyes and Garcetti to create a system of incentives and requirements so that affordable units are developed in conjunction with all new residential projects of 5 or more units.

The City is currently developing a new ordinance to permit small lot, fee-simple ownership opportunities in multi-family neighborhoods. This will provide an entirely new housing option, allowing people to purchase a house and the lot it sits on, just like they do in a single family neighborhood, rather than a percentage of a building and its common space (as in a condominium).

The ordinance will allow properties zoned for multi-



Ontario & Fairview In Burbank. Developer – M. David Paul Associates. Architect – Van Tilburg.

***“...housing is built in very small projects...last year 90% of the multifamily projects built contained 30 units or less.”***

## Housing and Schools

The City is working with LAUSD and non-profit housing developers to leverage the \$1.5 billion dollars the school district will spend building new schools in the next several years in our neediest neighborhoods. Together we are developing financial and physical models to combine housing, early education centers and other amenities so that when the next phase of school sites are selected, we can build replacement housing where housing demolition occurs.

These new tools are clearly a step in the right direction. However, it is not enough merely to invent new codes. Architects need to translate these codes into three-dimensional spaces that appeal to people, and to communicate to neighborhood councils and decision makers the power these codes have to transform neighborhoods. New creative solutions that steer our growth to commercial corridors will help alleviate congestion, leverage the huge infrastructure investments we have all made in the built environment, replace unattractive and underperforming commercial strips and infuse new housing incrementally, at a scale that blends well into our LA neighborhoods. We need to have many housing choices and we need LA architects to lead the way. ■

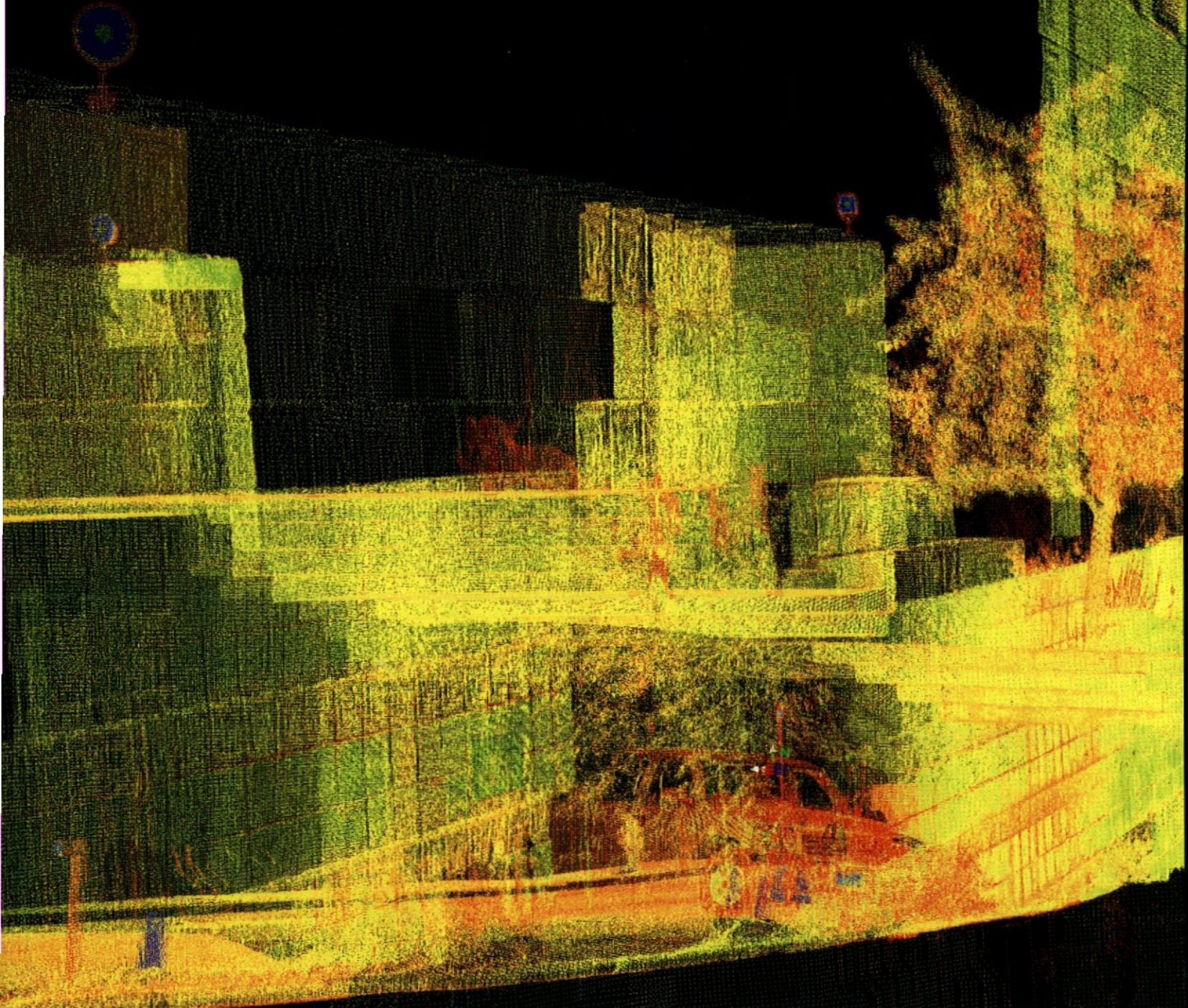
Architects can learn more about these various ordinances from the Planning Department's web site, <http://www.lacity.org/PLN/> or by calling Jane Blumenfeld at 213-978-1372.



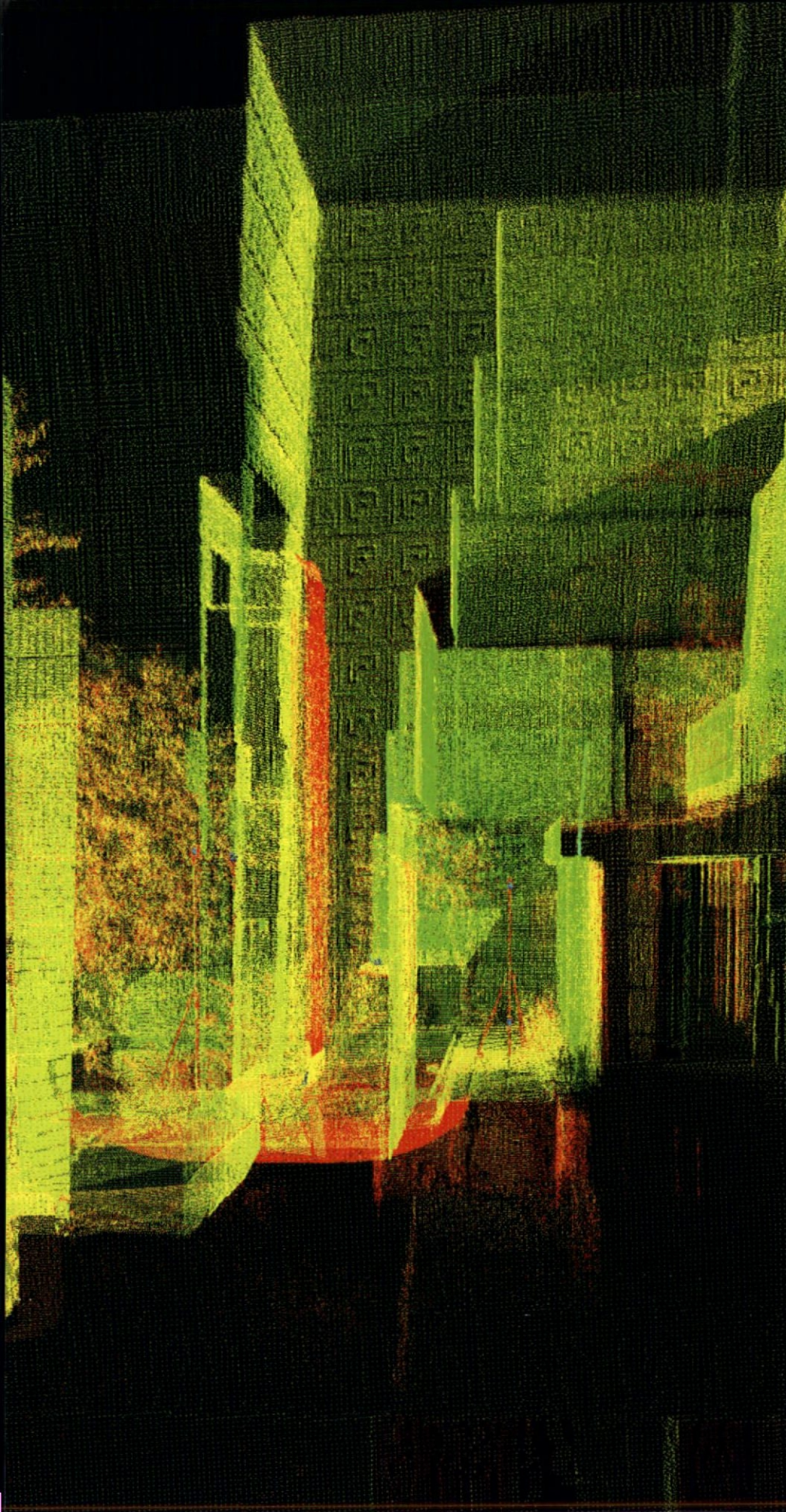
# record keepers

By Jesse Brink

Do you remember being the intern sent to survey and photograph existing conditions? You did a terrible job. Even if you tried, there was simply no way to measure and photograph everything exhaustively, until now. Two esoteric digital systems capture the built environment as never before possible.







## MEASURING UP

The architect's need to account for the as-built world is never-ending. Whether the project is a restoration, a renovation, an addition or new construction, you need to know what's there before you begin doing your work. Unfortunately, most of the processes used to record existing conditions are quite laborious and rarely as detailed as one would wish. What the two technologies considered in this article provide are stunningly accurate records created quickly and largely automatically.

The Mollenhauer Group, a venerable civil engineering firm, offers Spatial Geometrics: high-resolution, three-dimensional laser scanning. Being surveyors by trade, the scans that result are tied to real-world reference points, and serve all the functions of a certified survey. In slight contrast, Eric Poppleton, of the eponymous ePop, makes virtual photographic views that seem to completely surround the spectator, and allow one look all around the space and zoom in to a high level of detail.

The speed, accuracy and flexibility of these techniques allow them to supercede the traditional survey. They encourage a new conception of the value of recording existing conditions on both large and small scales. Suddenly it's easy to scan entire city blocks in three dimensions to assess buildings for encroachment. Finally there's a way to retain how a room was actually built, for review after the structure and utilities have been buried under the finished surfaces. And no building need be completely lost to demolition.





A high definition laser scan of the Ennis Brown House, shown with different texture overlays.







## SPATIAL GEOMETRICS

It took Christopher Gray, a former British Heritage surveyor currently with Mollenhauer Group, two years to survey the rose window of York Minster. The Leica Geosystems high definition laser scanner could do it—more accurately—in mere hours. Heck, the device surveyed every structure in thirteen blocks of historic San Diego in four days with 6mm accuracy. The Cyrax scanner was developed for use in large-scale industrial settings, such as oil refineries, where they often need to account for extremely complex as-built conditions. Mollenhauer has expanded its use to an endless range of architectural applications.

It works by repeatedly firing a laser at surrounding surfaces and recording each point's location and reflectivity. The result is a cloud of data containing many thousands or millions of precisely located points of varying intensity. These data can then be imported into drafting software to be used as a trace underlay. The imported cloud is easy to section or zoom in on. It can also simply be used in a drawing set as is, serving as a sort of model. Different surfaces and materials actually read quite well from the scan.

The powers of this tool are manifold. For one thing, its laser can see things in the dark, at a long distance (up to about 600m) or in areas otherwise inaccessible or dangerous for people with transits. In addition, the data it produces are far more legible than plans (good for community boards or lawyer meetings) and can even be easily output to 3-D printers. Finally, it allows important projects never before feasible. Right now the company performs regular scans of the earthquake-damaged Ennis-Brown house to track the structure's movement relative to itself and the surrounding hillside. Never before could a landmark's condition be so well assessed.

Christopher Gray  
**Mollenhauer Group**  
213-624-2661









## IMMERSIVE IMAGING

Eric Poppleton's camerawork is often misunderstood. Seen as a print, the product looks like a simple panoramic photo. Experienced on a computer, it seems to be a movie. In reality, he creates virtual spaces—known in the trade as immersive images. Hoteliers were among the first to see their value, as a way show prospective guests what the rooms look like over the Internet. Police record crime scenes for later study, and have solved cases by zooming in on such details as writing on a matchbook. Military and security agencies create maps of sensitive buildings with the technology, for use by people in the field.

The images do begin as panoramic photographs, taken at extremely high resolution by a specialized digital camera called the Panoscan. The camera, manufactured in Los Angeles, is designed to accommodate a variety of lenses, including fish eyes that allow it to capture what is above it and below it as it scans through its 360-degree path. The ePop technicians touch up the resulting image and import it into QuickTime VR Studio to build a space in which you can pan and zoom with the click of a mouse. You can look up and down, move forward and back, left and right, with much clarity and little distortion.

Poppleton sees a number of ways the Panoscan could aid architects. The most interesting is to build an archaeology of the project, to record how it really went together. First you would have the building shot when the framing was done, when the electrical and plumbing were installed and after the walls had been closed. Later you can do a virtual walk-through to see whether the waste lines actually traveled as indicated on the archived drawings. The technology could also save, at least virtually, endangered architectural spaces for posterity. Who wouldn't want a comprehensive, high-resolution tour of Neutra's Maslon House? ■

Eric Poppleton  
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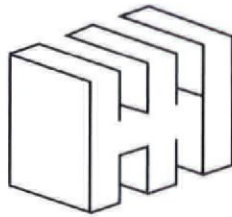
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# backpage

by JESSE BRINK

IT'S A TESTAMENT TO THE UNIQUE VISION OF CAROL BISHOP that she should render the painfully exposed, sun-baked Ennis-Brown house so darkly and ominously shrouded. She says her approach is always to explore the past, present and future of the places she photographs. Let's hope that foreboding of this image reflects the past of a structure whose future was in doubt until recently.

Commissioned by Mabel and Charles Ennis in 1924, the remarkable building suffered many indignities until its purchase by Augustus and Marcia Brown in 1968. The Brown's endeavored to restore the house, and Gus Brown donated it to a trust before he died to ensure its wellbeing. In the past few years, with the help of the Getty Foundation and many others, the Trust has been able to stabilize the structure (severely damaged by the Northridge quake of 1994) and embark upon an ambitious campaign of restoration. ➤

To see more of Ms. Bishop's work, visit her website at [www.carolbishop.com](http://www.carolbishop.com). To learn more about the Ennis Brown house, go to [www.ennisbrownhouse.org](http://www.ennisbrownhouse.org).



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